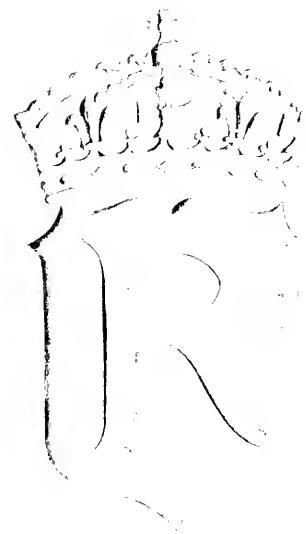


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ANNE'S
PANTRY, ETC.
ROOMS



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Historical Rooms from the Manor Houses of England

By CHARLES L. ROBERSON.

VOLUME I.



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* These numbers correspond with the numbers shown on the ground plan of the East and West Galleries, facing page 4, and also indicate to Visitors the location of the various rooms in the Exhibition.

111
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KNIGHTSBRIDGE HALLS, famous in the West-end of London for so many Public Exhibitions, and notable Official and Social Functions within recent years, have been acquired by Messrs. Robersons for permanent Galleries in which to display the genuine old

rooms which come into their possession. They will thus be shown in a way worthy of their beauty and the interest which they afford to collectors. A unique opportunity will also be provided to both Collectors and Owners to acquire or dispose of authentic examples.

It is hoped that this book, together with subsequent volumes, will make for Connoisseurs an interesting and valuable record of famous and lesser known old rooms removed from their original situation for preservation elsewhere.

In these days when so many of the Estates and County Seats of the Nobility are changing hands, there are many heirloom furnishings, tapestries and art objects which Owners desire to dispense of, and the Knightsbridge Hall Galleries will be an ideal medium through which they may be brought to the notice of possible buyers.

Robersons are in intimate touch with Public and Private Collectors, and their Exhibition of "incomparable rareties," both furnishing and decorative, acquired from the Historic Homes of England rivals any to be seen in this country.

Among Robersons' purchases of recent years have been :—

The celebrated oak panellings and Grinling Gibbons' carvings from the historic State apartments at Hamilton Palace, including six Oak Panelled Rooms of the Charles II. period, the great Picture Gallery, the Charles II. staircase and carved oak balustrading.

It will be remembered that this was the largest purchase of antique panellings on record in this country, the sale being held in November, 1919, and extending over several weeks.

Their more recent purchases include the lease of a London Mansion, together with its entire contents, comprising antique furniture, objets d'art, bronzes, pictures, soft-paste Sèvres china, and a pair of well-preserved Gobelin tapestries. These tapestries were from a celebrated English collection and were signed by Lefèvre, Director of the Gobelin Works, 1667 to 1736. Also a valuable collection from the sale at Gwydyr Castle, the ancestral home of the Wynn family for nearly five centuries.

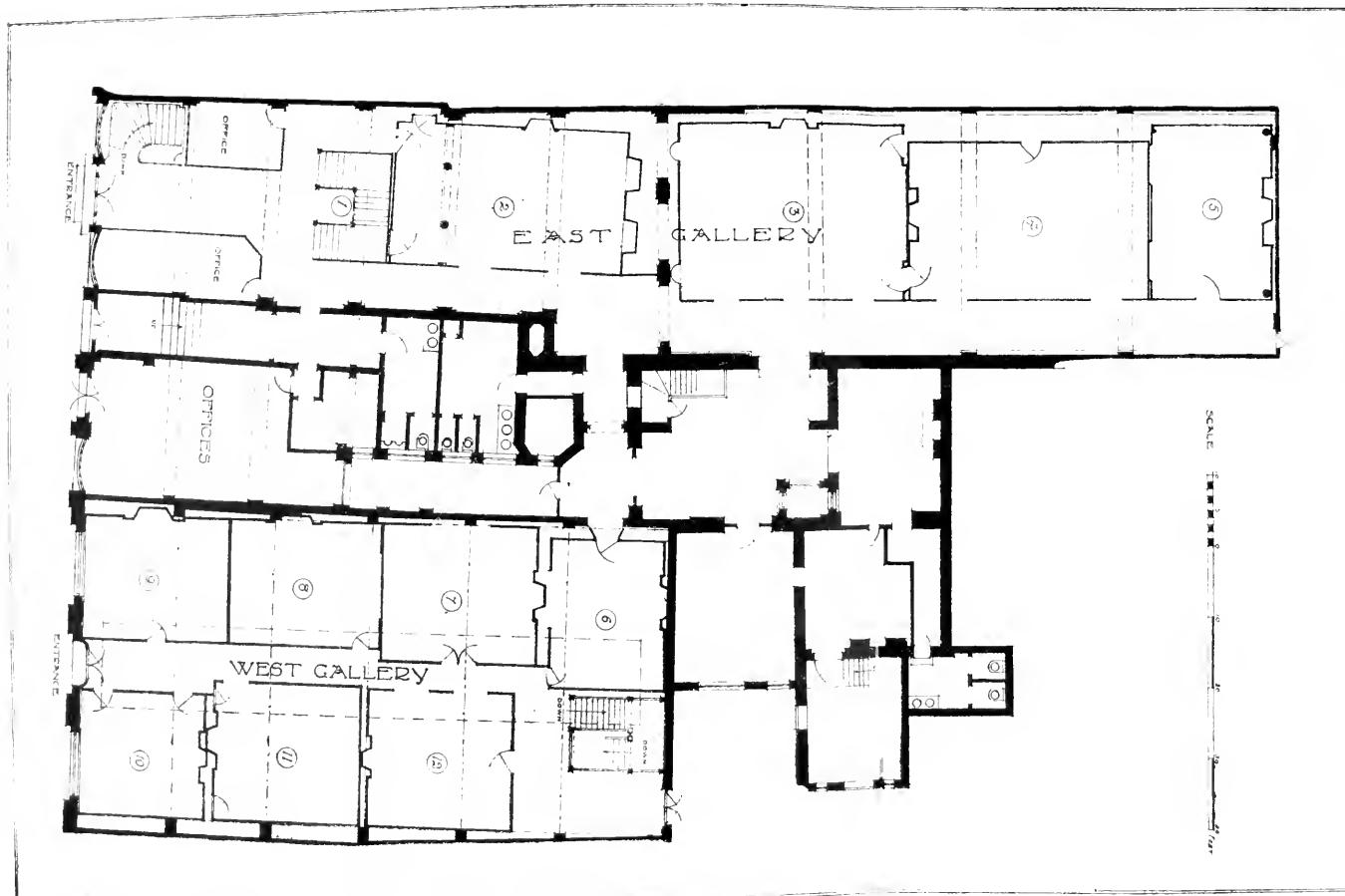
The cartoons for these tapestries are believed to have been painted by Nattier, one depicting the arrival of Cleopatra in Sicily and the other Cleopatra sitting in state with Antony in attendance upon her. They were in extremely fine preservation and were believed to have been manufactured at the Gobelin Works during their finest period, that is to say, during the early part of the 18th century.



3. 17. MARCH 1960. 4. 19. MARCH 1960. 5. 26. MARCH 1960.

This image is a high-contrast, black-and-white photocopy of a document. The original content is illegible due to the high contrast, but the layout suggests a formal document with several pages. The top page features a large, stylized, blocky logo or emblem in the center. Below this, there are several sections of text, some of which appear to be headings or titles. The text is arranged in a hierarchical structure with varying line heights and indentations. The paper shows signs of age and wear, including creases, faint smudges, and a few small holes. The overall appearance is that of a scanned historical or official document.

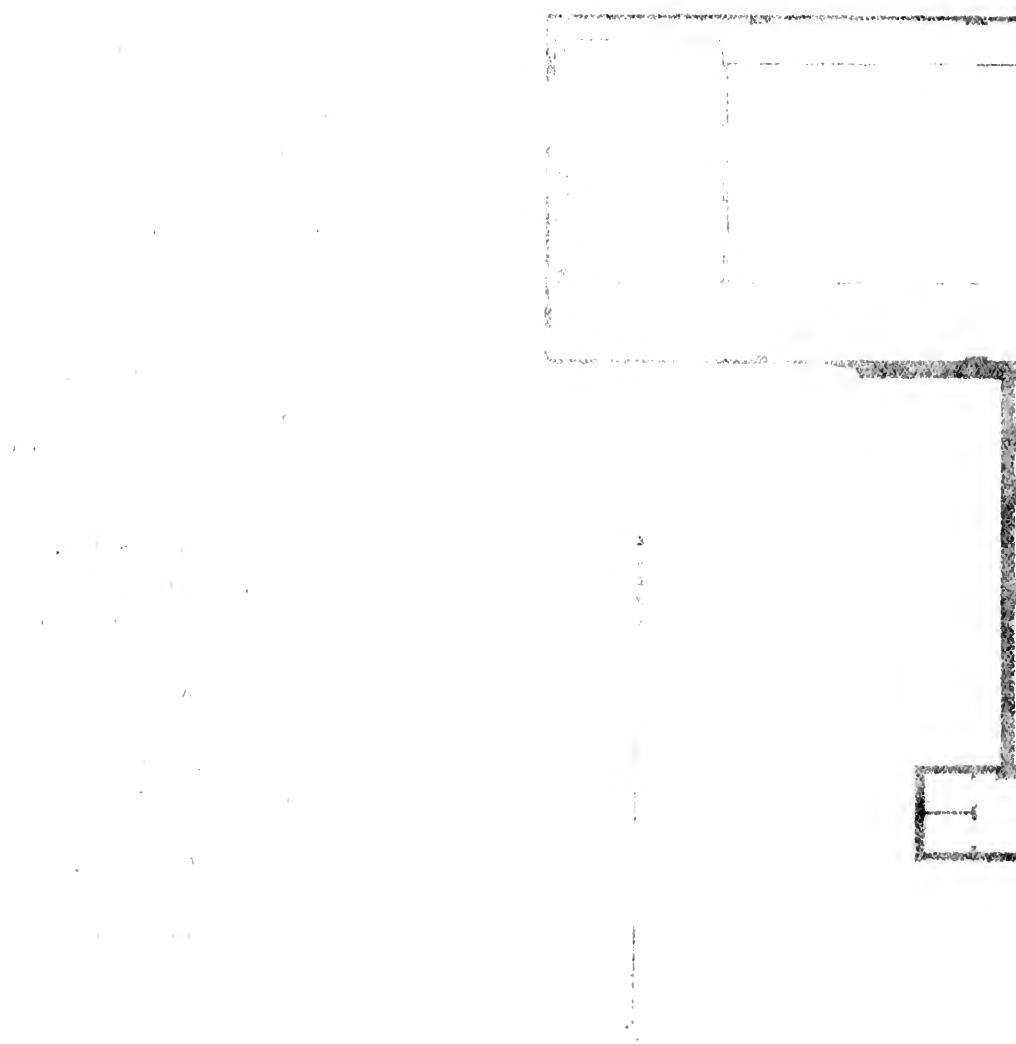
PLAN OF THE EXHIBITION OF HISTORICAL ROOMS FROM THE MANOR HOUSES OF ENGLAND
AT THE KNIGHTSBRIDGE HALLS.



Rooms numbered on the Plan.

- No. 1. Sheldon Hall, the Staircase.
- No. 2. Queen Anne Room from Whitley Beaumont.
- No. 3. Early Georgian Room from an old London House.
- No. 4. Green and Black Lacquered Room.
- No. 5. Old English Pine Room from Grosvenor Square.
- No. 6. Elizabethan Inlaid Oak Room from an Old Manor House in Yorkshire.
- No. 7. Elizabethan Oak Room from Woodbridge, Suffolk.
- No. 8. Early English Renaissance Room from Sheldon Hall, Leicestershire.
- No. 9. Oak Room from the Lower Hall, Liversedge, Yorkshire.
- No. 10. -Georgian Pine Room from Leatherhead, Surrey.
- No. 11. Jacobean Oak Room from Swann Hall, Suffolk.
- No. 12. Early Jacobean Oak Room from Urishay Castle.

DEUTSCHE BUCHDRUCKER UND VERLEGER
ZEITUNG



AT the Knightsbridge Halls, we have in these rooms the survival of the fittest craftsmanship of the past centuries, surviving entirely through their merits in workmanship and art. As some literature was written for all time, so the beauty that is inherent in the great periods of furniture and decoration continue to appeal to all ages. The rules which regulate beauty of design are indefinable, but the effects of them appeal to us as they did to our ancestors.

Apart from the many old Oak and Pine Interiors which, owing to their beauty and history are known and talked about, and have passed down in unbroken family descent remaining much as they were originally, there are a far larger number continually being revealed by the house-breaker.

In the old quarters of London, in the ancient towns and cities of the Shires, and in rural districts far removed from the keen eyes of collectors, there come to light with surprising frequency magnificent specimens of carved and panelled walls, previously lost to sight through old plaster, dirt, and coat on coat of wallpaper or paint.

The fascination of the mysterious past, the inherent beauty of the real old work, and the typical old world dignity which they possess, are some of the reasons why those who can afford them are so eager to acquire these old rooms.

There is, however, an economic value in them. To decorate in the modern manner, a room worthy of a good home, is often as costly as decorating it with

the genuine old material of a room centuries old. Wallpaper, Damask, and plaster work will, with constant renovation, last a few years, whilst carved Timber, seasoned with centuries behind it, has still more centuries before it. There is no expense in upkeep, for the more it is left alone the more it will keep its most beautiful feature—the old tone which only time can give it.

With the dissolving of the religious houses in England in the 16th century much of the beautiful old woodwork which adorned the habitations of the rich clerics, and the monastic dining halls, and the decorative woodwork of the churches passed into the possession of Court favourites, and made the foundation of many of those magnificent rooms which still exist in the homes of the English Nobility.

These stately houses, which seem as enduring as the land itself—so dignified and so opposite to the rush and turmoil of the present—form no small part of our country's character and traditions.

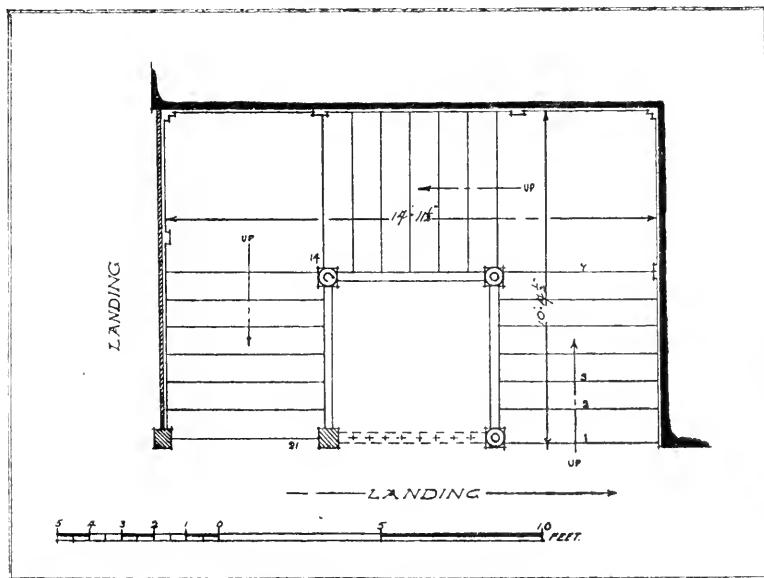
It has only been through adversity, such as is brought about by Monarchical change, civil and political strife, that they have been broken up and their contents dispersed.

During the troublous times of the Reformation, the distressful later period of Charles the First's reign, and even at the present time of exhaustive taxation, when the wealth of the people is drained to meet the financial needs of the nation, many famous examples have been disposed of.



THE MAIN STAIRCASE, from Sheldon Hall, Leicestershire.

IT was characteristic of the first of the wooden staircases to build them round a square well, and to break them up into short flights, with a low pitch. Previous to the Elizabethan period it was usual to construct the staircase of stone round a central newel, which must have been a labour to climb, therefore the new fashion was possibly much appreciated for the ease and comfort it would afford.



PLAN OF STAIRCASE.

The Sheldon Hall staircase shown on plate No. 1 is a very fine example of early Jacobean work, with all the typical features of the period. Mr. Ditchfield speaks very appreciatively of it in his work on "The Manor Houses of England."

Spaciousness and dignity are not its only qualities, for it is in wonderful preservation. The only change that time has wrought with it is the mellowing of age in its tone.

The exquisitely carved newels, the well-moulded balusters and handrails, and the carved and arched panelling on the top landing make an effect worthy of a very important mansion.

A staircase of this character in a suitable position and accompanied with appropriate decorative and furnishing accessories recalls in an impressive way the great times of its origination.

DETAILS.

The solid oak treads, risers, landings, stringings, and skirtings to the staircase, including :—

Oak panelled dado and carved oak pilasters to same.

Six carved oak newel posts.

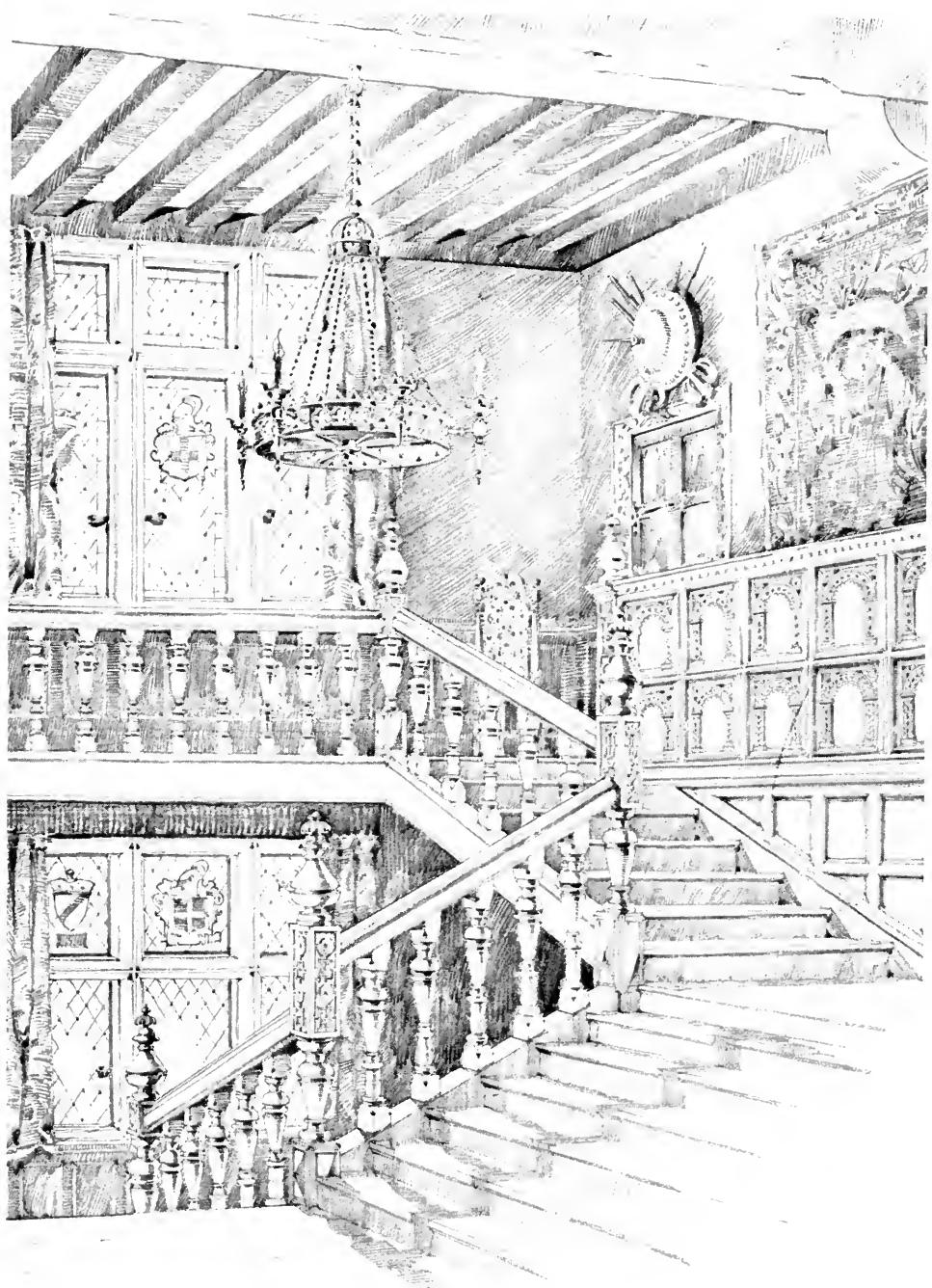
Four half newels.

22 balusters.

Handrails.

Sixteen arched panels to oak panelling at top of staircase.

Oak floor boards on first floor landing.



THE MAIN STAIRCASE
Sheldon Hall, Leicestershire.

THE QUEEN ANNE ROOM, from Whitley Beaumont Hall, Yorkshire.

(SEE PLATE No. 2).

THIS Mansion was the ancestral home of the Beaumonts, a family which has played no inconspicuous part in the history of England, from Plantagenet times.

Parts of the mansion date back to Tudor times, but many additions were begun in 1704, and undoubtedly the room here illustrated was constructed then.

GENERAL DESCRIPTION OF ROOM.

This fine old Queen Anne oak room will appeal to all lovers of "Period" interior architecture.

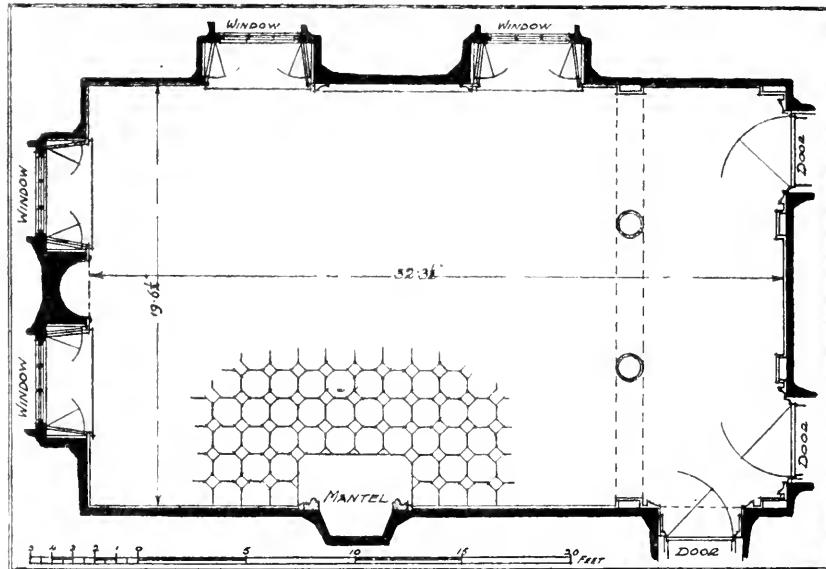
The distinctly Doric character of the work is most unusual, if not unique.

By far the greater number of the architectural rooms of this period were based on either the Ionic or the Corinthian orders, which, although perhaps permitting greater elaboration of detail, by that very fact lacked in many cases the strong dignity which this particular room displays.

The most noticeable feature is the division of the main portion of the room by the two fine Doric columns and their corresponding pilasters.

The finely carved Doric Entablature is carried across the columns and around the main portion of the room, while in the recess the architrave member only is used with a plain coved ceiling.

Plaster beams, intersecting with the cornice members of the oak entablature divided the main ceiling into large panels, as shown in the design.



PLAN OF ROOM.

The beautifully carved door architraves are very similar to some of those at Chatsworth (the residence of His Grace the Duke of Devonshire) and other mansions of the period, while the carved frame (opposite the fireplace) which originally contained a fine picture, is executed in much the same style as were the "gesso" picture frames of that date.

The applied motifs between the triglyphs of the frieze are interspersed with the crest of the Beaumont family and the monogram of the owner.

The fine Fleur de Pêche marble fireplace surround is not the original one belonging to the room as this had evidently been removed and replaced by a modern mantelpiece during the Victorian era.

The principal items comprised in the room consist of :

1. The whole of the Bolection moulded and fielded wall panelling, with heavy moulded skirting and surbase rail, and surmounted by the finely carved entablature in main portion of room and moulded architrave in recess.
2. A set of Fleur de Pêche Bolection moulded marble slips forming surround to fireplace.



THE QUEEN ANNE ROOM
Whitley Beaumont Hall, Yorkshire.

3. Two six panelled doors (backed by grained ditto on other side) and one four panelled door with panelled dead-head over, all complete with moulded architraves carved with acanthus leaf enrichments.
4. Two full columns with carved capitals, four pilasters and two angle ditto to correspond with columns.
5. Large carved frame opposite fireplace (but no picture).
6. Four sets of panelled window shutters with soffits, window seats and aprons (no sashes or frames).

NOTE.—The space between windows on the flank opposite the columns was occupied by a plaster niche, but this could not be removed.

The size of the room as fixed is approximately between brickwork 32ft. 6ins. long by 19ft. 9ins. wide and 13ft. 7ins. high to top of oak entablature, and the construction would readily allow of this being adapted to a larger room if required.

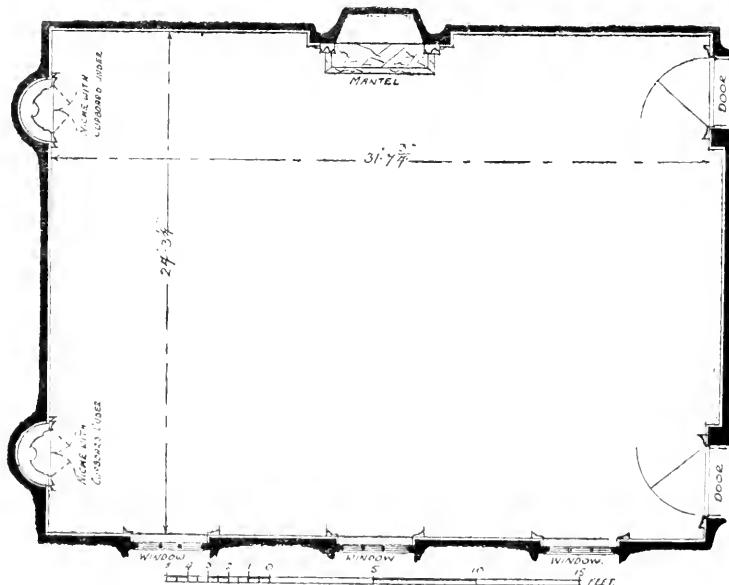
AN ORIGINAL EARLY GEORGIAN PINE ROOM

removed from an old house in the City of London.

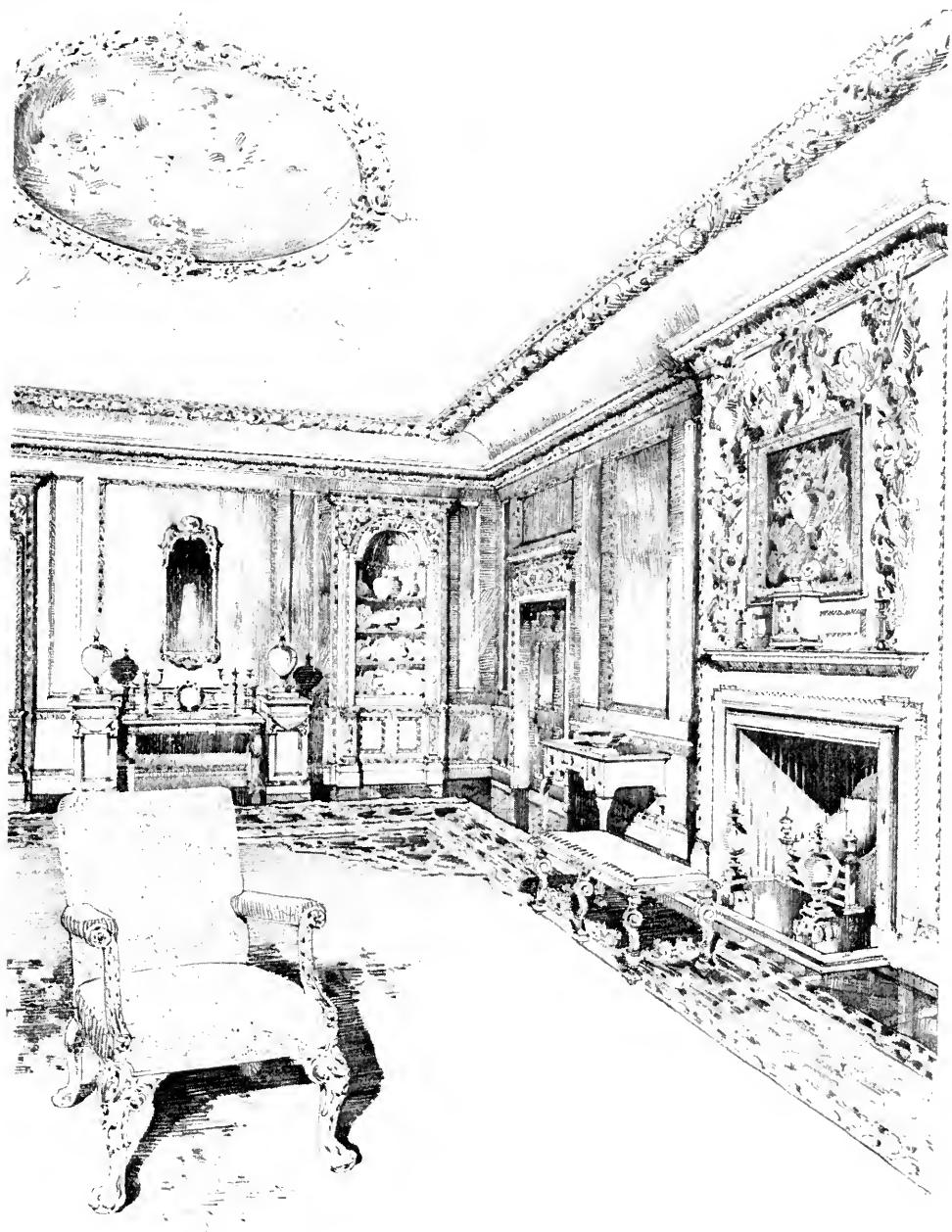
(SEE PLATE No. 3).

THIS room is a specially fine example of the noble apartments occupied by the Merchant Princes living within the City in the 17th and 18th centuries. The wealth created by foreign trade enabled them to rival the Nobility in the sumptuousness of their living, which is here reflected in the quality of the decoration.

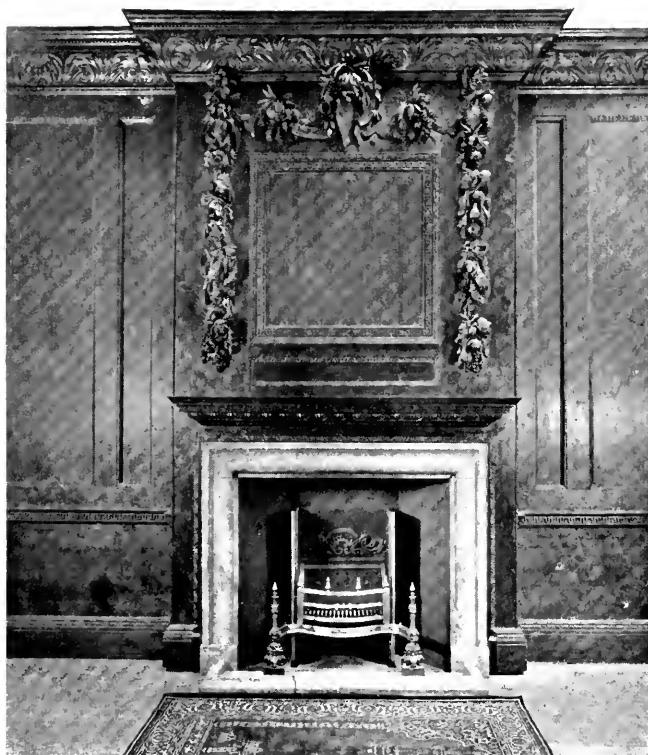
Since being acquired the whole of the paint has been removed from the woodwork of the room, and it has been stained and wax polished to tobacco colour.



PLAN OF ROOM.



AN EARLY GEORGIAN PINE ROOM
Originally in the City of London.



The chimney piece in the early Georgian Pine Room.

(See page 12).

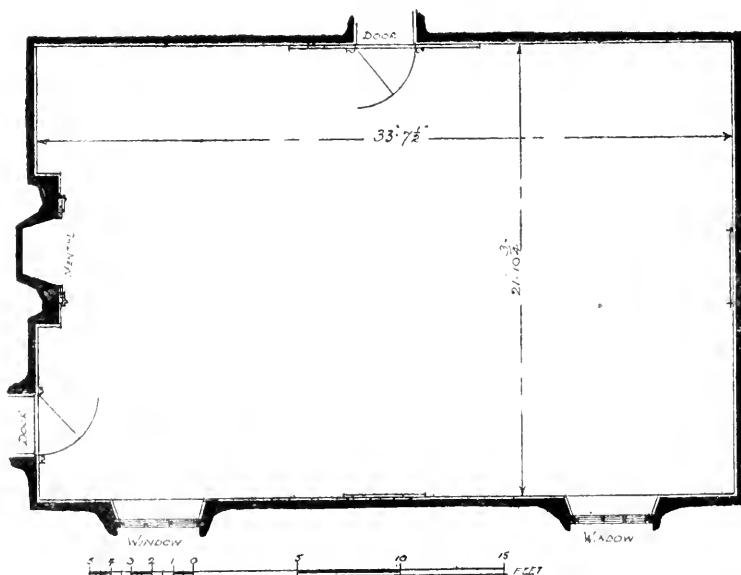
DETAILS.

1. The whole of the wall panelling is in splendid preservation, comprises large panels with carved acanthus leaf mouldings and plain moulded pilaster panels, also plain wood dado, for a room 32ft. 3in. \times 24ft. 9ins. \times 12ft. high.
2. The wood chimney breast with carved angle mouldings and plain returns, containing a carved frame and panel above mantel (but no picture), finely carved mantel shelf and surround moulding to marble opening. Around the carved frame are festoons of Grinling Gibbons' carving executed in lime tree wood of the finest quality and great projection, consisting of birds, fish, fruit and flowers and fine interlacing scroll work characteristically grouped.
3. Opposite the fireplace are three window openings (but no sashes), but including sets of carved window architraves and bases and the window aprons only for three windows.
4. The heavy wood cornice moulding all round room with large carved acanthus leaf member and carved top member.
5. Two six panelled room doors and two sets of carved architraves and two handsomely carved overdoors.
6. Opposite the doors on the end wall are two half circular niches with typical carving above same.
7. The carved dado rail and carved skirting all round the room.
8. Handsome marble bolection fireplace opening moulding.

NOTE.—If desired, a fibrous plaster ceiling as designed with exceptional sun-ray modelling to centre, a faithful reproduction of ceiling at Woodcote Park, near Epsom, could be supplied.

OLD ENGLISH LACQUERED ROOM, Removed from an old Manor House, Wanstead, Essex.

THIS is a rare and very fine example of the lacquer work which was so much in vogue between 1670 and 1750, when Chinese Art was fashionable throughout Europe. Some of the work was of Chinese origin, but by far the greater part was done entirely by English and Dutch workmen, who rivalled the Oriental in the exquisite finish of their productions.



Plan of the Old English Lacquered Room.

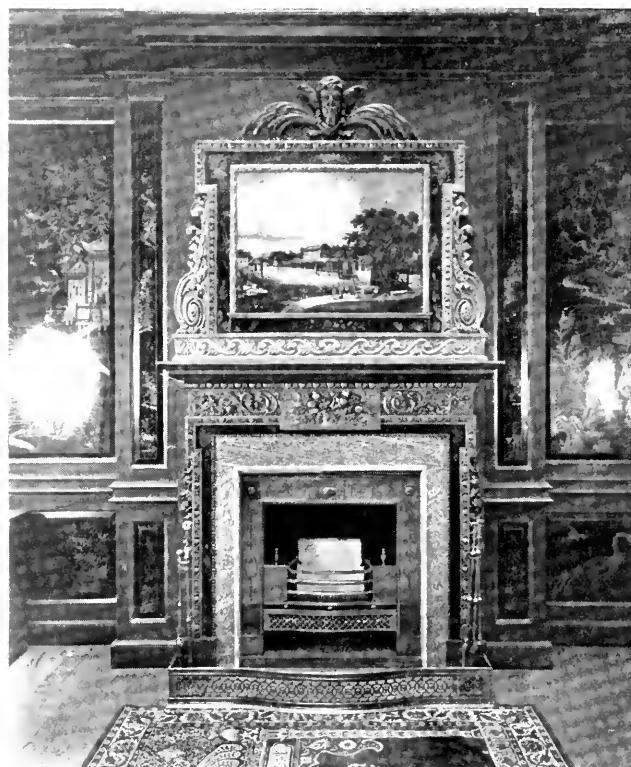
The room is a large one, measuring :—

33ft. 7 1/2 ins. \times 21ft. 10 3/4 ins. \times 10ft. 9ins. high,

and this fact, together with the very fine quality and richness of the lacquering, suggests that the house it came from was one of the numerous patrician homes near London two or three centuries ago, and Essex was particularly rich in these.



OLD ENGLISH BLACK LACQUERED ROOM.
from Wanstead, Essex.



The chimney piece in the old English Black Lacquer Room.
(See page 14).

The effect of the heavy gilt figuring on the pleasing green and black background is strikingly ornate. As the whole of the cornice and skirting in the original room was made of plaster it could not be satisfactorily removed ; they have therefore been faithfully reproduced in wood and decorated by an expert lacquerist.

Probably on account of the expense and time taken to execute, lacquered work was a luxury confined to the wealthy. Little of it was done after the end of the 18th century, but in recent years there has been a strong revival, and the quality of the modern work compares favourably in its beauty and finish with the early specimens.

DETAILS.

Pine Panelling with gilt ovolo mouldings and fielded panels.

Skirting dado rail and wood cornice.

Two six-panelled doors, ogee bolection architrave mouldings.

The framings finished in dark green and the panels in black lacquer, beautifully decorated in the Chinese taste as shown in the illustration.

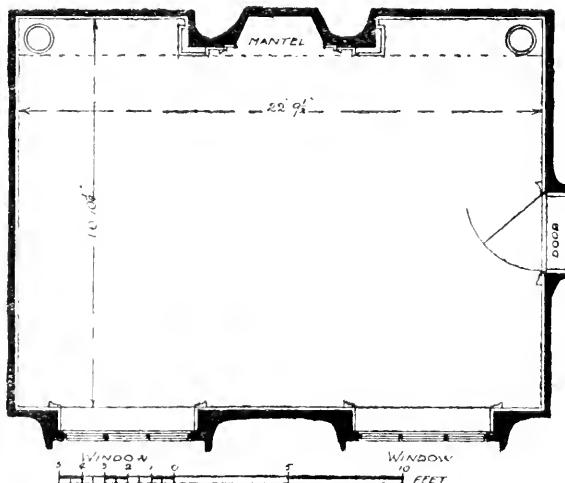
It is our opinion that the work is undoubtedly of English and not Oriental craftsmanship of about 1720.

AN OLD ENGLISH PINE ROOM.

from

Grosvenor Square.

THE House from which this room was removed is an interesting relic of a great building period when in the middle of the 18th century the waste ground which lay to the east of Hyde Park began to be developed as a residential quarter for the Nobility migrating westward.



PLAN OF ROOM.

SIZE.—24ft. 6ins. \times 17ft. ; height, 13ft.

The room is interesting in that it shows how a love for the antique is not confined to modern times. Built in about 1750, it was designed in the fashion prevailing at the end of the 17th century, despite the enthusiastic interest given to the then modern style in the Georgian era.



An old English Pine Room from an early Grosvenor Square House.
The Fireplace Wall.

DETAILS.

The woodwork was originally covered with paint, which has since been removed, and is now to be seen in the original unfinished natural wood.

1. The old pine panelling as shown all round the room with plain panels above and below the dado rail and plain framing round fireplace for a room approximately 24ft. 6ins. \times 17ft. \times 13ft. high.
2. The room cornice of wood, carved in three members, with plain wood frieze and carved frieze moulding, also carved dado rail and plain moulded skirting.
3. The whole fireplace wall is recessed with a plain wood soffit below frieze moulding, supported by two angle pilasters flanking fireplace, and two whole columns at each end of the beam, all as shown on plan. The columns and pilasters are carved with reeds and flutes surmounted by beautifully carved wood Ionic capitals and with moulded bases.
4. A six panelled room door with carved panel mouldings, carved architraves base blocks, and carved wood over door.
5. Opposite the fireplace are two window openings, for which are provided two sets of plain moulded architraves and bases, and panelled window aprons (but no frames or sashes).

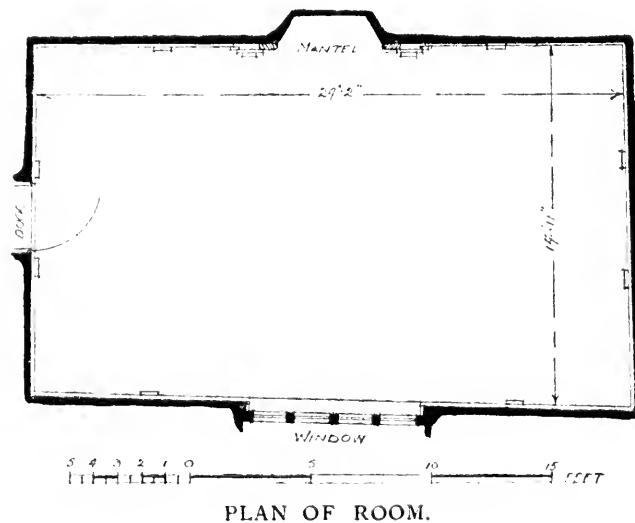
NOTE.—No mantelpiece was obtained with this room, but a suitable carved wood chimney piece has been included.

AN ELIZABETHAN INLAID OAK PANELLED ROOM

from Red Hill, Spofforth, Nr. Harrogate, Yorks.

THERE is perhaps no period more truly English—one that appeals more directly to the feelings of the race—than the Elizabethan. The sense of stolid dignity seems epitomised in the typical features of an interior of this period.

Usually a background of simple panelled oak, enriched at intervals with panels of geometrical lacing and strapwork. Sometimes, as in this case and notably in the famous Sizergh room, acquired by the nation for South Kensington Museum, the woodwork was further decorated with bands and panels of inlaid box, bog-oak, holly and ebony. In this case two panels in the overmantel and one in the large room entrance door are enriched in this way.

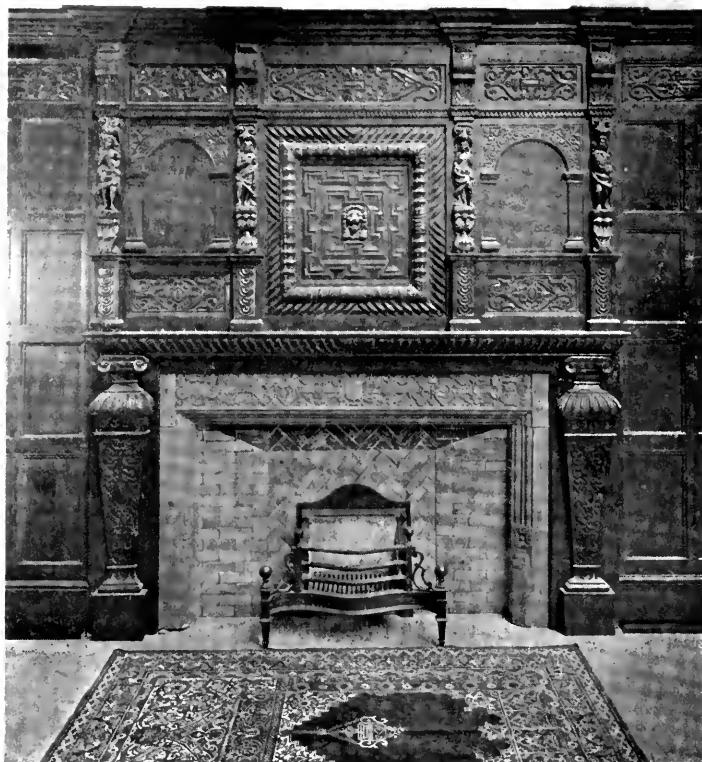


In this room the woodwork is carried up to about 9ft. from the floor and panelled out in very pleasing proportions.

The panelling is surmounted by strapwork carved panels and moulded cornice.



A FINE ELIZABETHAN INLAID OAK PANELLED ROOM
from a Yorkshire Manor House.



Chimney piece in the Elizabethan Inlaid Oak Room.

(See page 18).

Each wall is divided into bays by finely carved pilasters—a very characteristic feature of the better rooms of this style.

The chimney piece is specially attractive, with its rich carving round the opening and the finely cut human figures and arched inlaid panels above the mantel.

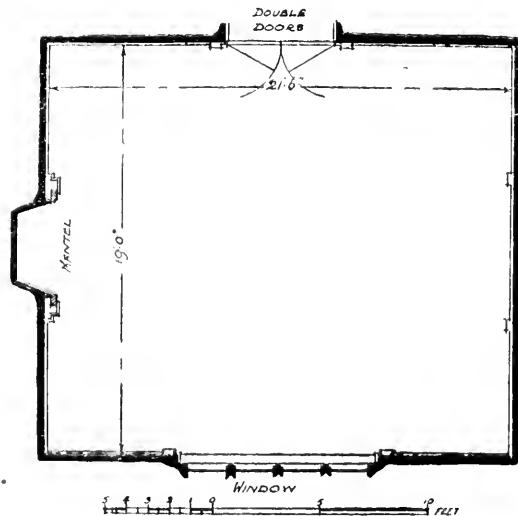
DETAILS.

1. The whole of the panelling for a room approximately 24ft. 6ins. × 15ft.
2. A fine carved mantel, 7ft. 9ins. wide, supported by moulded trusses with Ionic capitals and carved strap work panels.
3. Overmantel, with four richly carved pilasters, moulded and carved centre panel and two inlaid arched panels.
4. The carved and moulded stone opening (which is not of the period, having been replaced owing to the fact that the old stone work had to remain in the room partly supporting the wall).
5. Six carved pilasters with acanthus leaf brackets above and strap work base panels.
6. One room door with inlaid arched panel.
7. One 2ft. 6ins. secret service door in the panelling.
8. The old oak mullioned window frame, containing the original wrought iron casement frames with leaded glass panels.

AN ELIZABETHAN OAK ROOM,
from an old Farm House, near Woodbridge, Suffolk.
(SEE PLATE No. 7).

IT is no uncommon thing to find beautiful specimens of the old carver and joiners' work in the meanest positions. Old houses that are very far advanced in the seer and yellow leaf are usually let for cheap workshops or to inhabitants who have no opportunity for appreciating the subtle beauties of the antique, and it often happens that a gem will remain undiscovered until the building is demolished. Old farm-houses, and even farm buildings, may sometimes be inspected with surprising results.

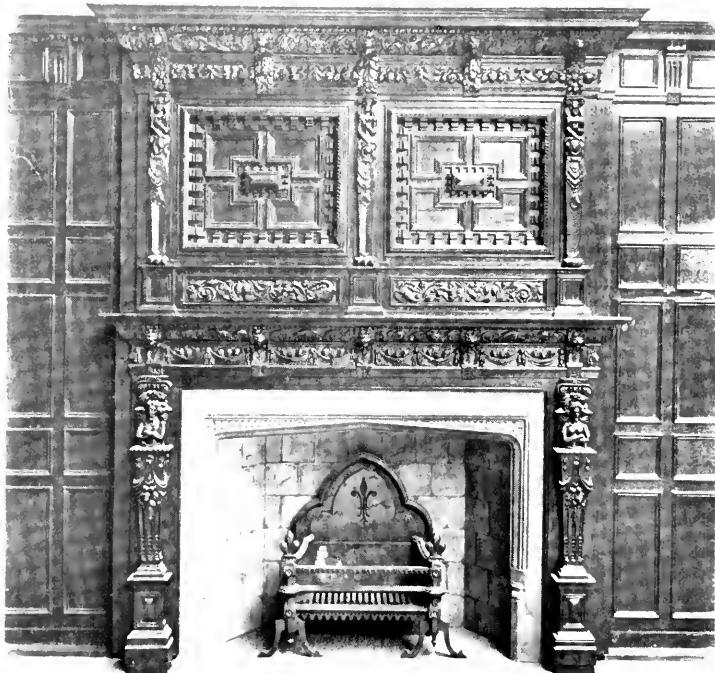
The magnificent old chimney piece and mantel, with part of the panelling shown in plate No. 7, is an example. It was discovered in use in an old farm near Woodbridge, Suffolk, until acquired by Robersons.



PLAN OF ROOM.



AN ELIZABETHAN OAK ROOM.
from Woodbridge, Suffolk.



Chimney piece in the Elizabethan Oak Room from Woodbridge.
(See page 20).

This material, together with a quantity of other old panelling of the same period, have been matched up to form a complete room as shown.

The room is of Elizabethan design and of very pleasing proportions. The beautiful graining in the wood and its exquisitely soft tone are special features which greatly enhance the appearance of the room.

DETAILS.

The whole of the wall panelling, surmounted by a small frieze moulding, a panelled frieze divided at intervals by carved brackets, and a carved and moulded cornice.

2. The fine carved mantel, supported by finely carved caryatides on moulded pedestals.
3. A carved and moulded stone opening (not of the Period).
4. Six very finely carved Ionic pilasters on panelled and carved pedestals, with carved double brackets over pilasters supporting the cornice.
5. A pair of finely executed half doors, fitted with armour bright wrought iron door furniture of Elizabethan design.

The whole makes a dignified and important room, and owing to its construction could be easily adapted to almost any size required. The brick sizes of the room as shown are approximately 21ft. 10ins. long, 19ft. 4ins. wide, and 8ft. 10ins. high to top of oak cornice.

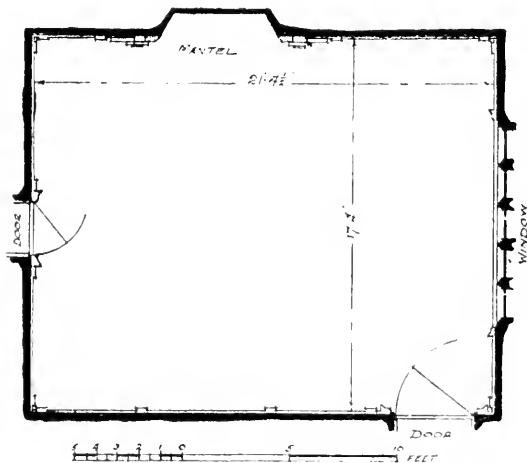
EARLY ENGLISH RENAISSANCE ROOM IN OAK,

removed from

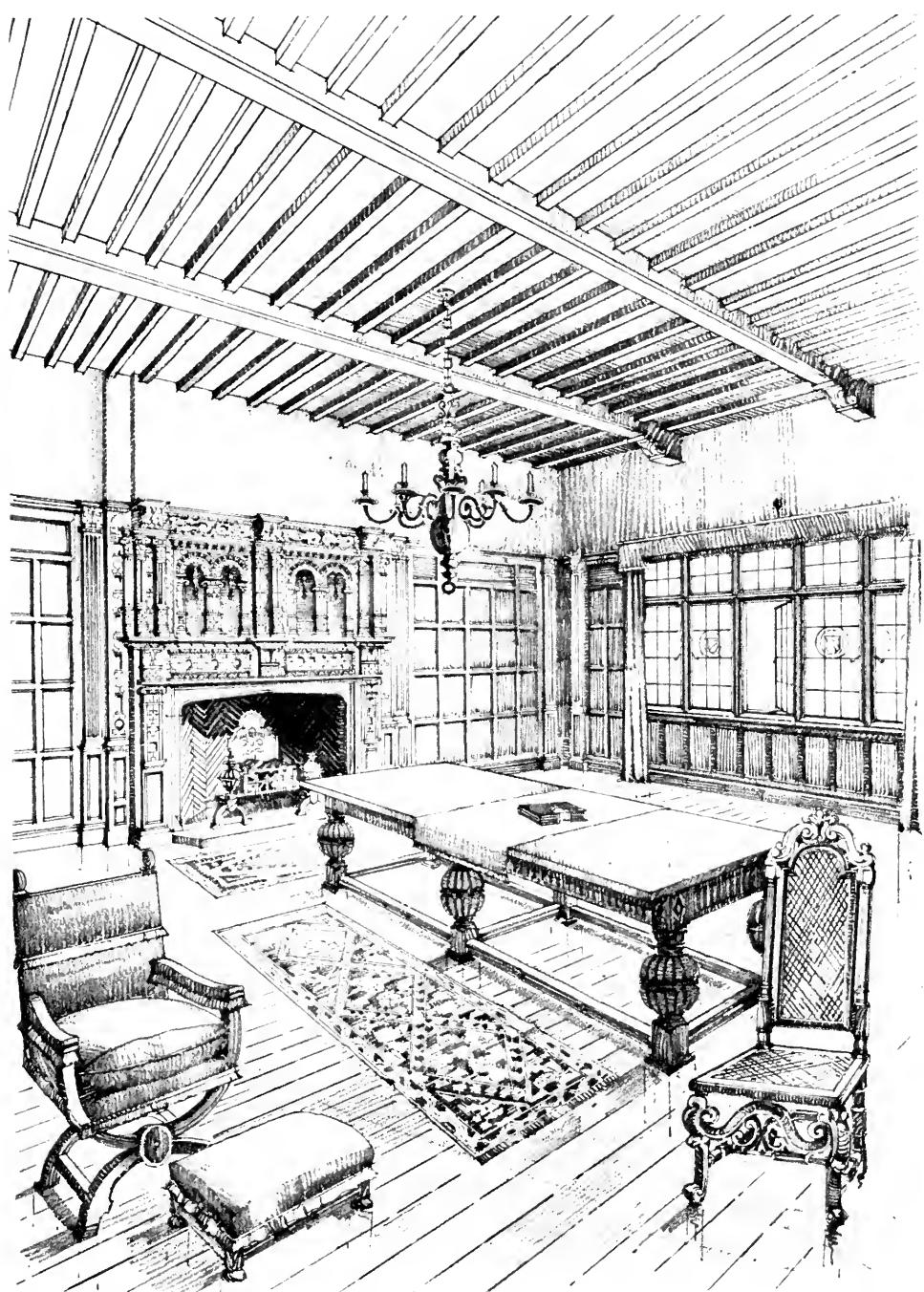
Sheldon Hall, Leicestershire.

HENRY VIII. used this old mansion as a hunting lodge, and in "The Manor Houses of England," by Mr. P. H. Ditchfield, the chimney piece illustrated on plate No. 8 is referred to in his historic examples of old oak woodwork.

The chimney piece is a magnificent specimen of Early English carving and joinery, the profusion of decorative detail makes it a striking feature of the room, and gives ample relief to the oak panelling, which is in one of the severer styles of this period.



PLAN OF ROOM.



EARLY ENGLISH RENAISSANCE ROOM,
Sheldon Hall, Leicestershire.



The chimney piece in the early English Renaissance
Room from Sheldon Hall.

(See page 22).

The oak panelling is divided into bays by pilasters with fluted and carved shafts, and carved capitals supported by pedestals.

The original window, with oak mullions and iron framing, is included. The inside of window having been recased with deal at a later date.

DETAILS.

(Size approx. 17ft. 8in. \times 21ft. 6in.

Carved oak mantelpiece and overmantel, complete with carved supporting pilasters (the old carved stone fireplace moulding could not be removed).

The oak panelling and pilasters all round the room, including the cornice and skirting.

Door 2ft. 4in. \times 6ft., with oak architraves, linings, etc., complete, leading to pantry.

Door 6ft. 1in. \times 3ft. 8in., with oak linings, architraves, overdoor, etc., complete, leading to hall.

The mullioned window frame to this room, approx. 9ft. 8in. \times 5ft. 3in., complete, with glass lights and all fittings and fixings to same.

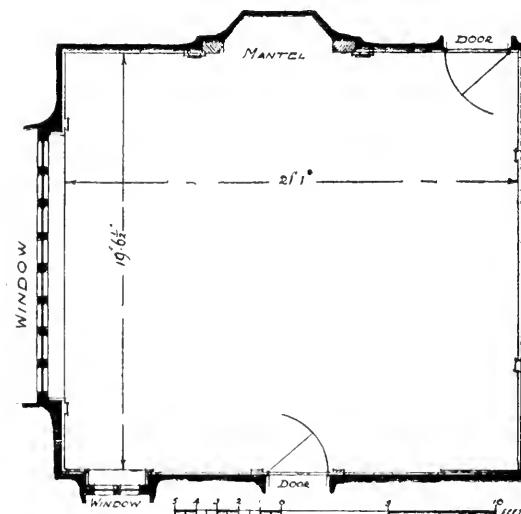
THE OAK ROOM

removed from

“Lower Hall.” Liversedge, Yorkshire. 1660.

IN “The Old Halls and Manor Houses of Yorkshire,” by Mr. Louis Ambler, F.R.I.B.A., the author states that this house was erected at about 1660 by one William Greene. The illustration on plate No. 9 shows one of the principal original rooms which is still in very good preservation.

Although the panelling of this room is typically what is known as “Jacobean” it is of somewhat later date than the rooms usually so designated, assuming the date given by Mr. Ambler to be correct.



PLAN OF ROOM.



THE OAK ROOM,
Lower Hall, Liversedge, Yorkshire.

DETAILS.

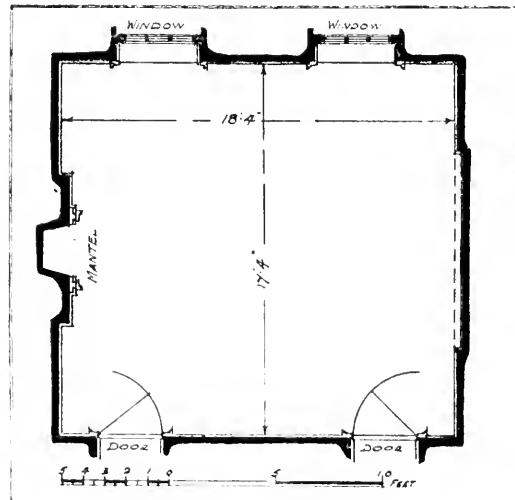
1. The whole of the panelling as shown, with lay panels and cornice over.
2. The segmental headed oak mantel flanked by carved pilasters and fitted with stone interior linings as shown. (The original stone linings formed part of the structure of the house and could not be removed.)
3. Six panelled and carved pilasters with carved brackets over supporting cornice.
4. Window aprons and mouldings to one large and one small window (but not the actual windows).

NOTE.—The room has been carefully restored and certain new portions matched up to the colour and finish of the old oak, which is in its original state.

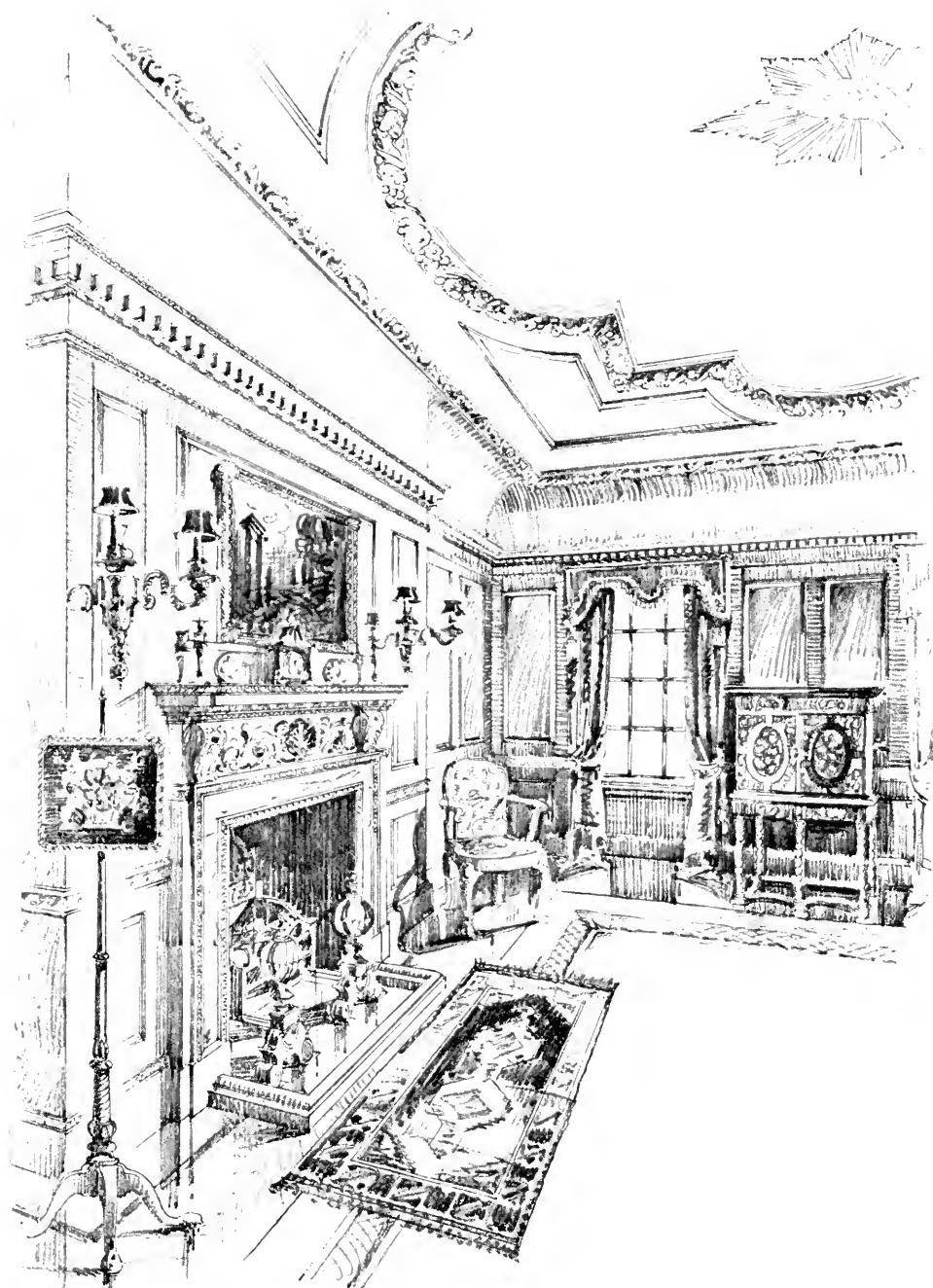
The approximate brick sizes of the room are :—Length, 21ft. 6ins. ; width, 20ft. ; height to top of cornice, 8ft. 7ins.

GEORGIAN ROOM IN PINE, from Leatherhead, Surrey.

THE enormous use to which the sturdy oaks of England had been put for shipbuilding, woodland smelting, and other domestic purposes in the previous centuries, was the cause of oak panelling being first superseded by walnut. This was not, however, grown profusely enough to fill the void made by the denuded oak forests, so late in the 17th century pinewood began to be freely imported, and much of the interior panelling of Queen Anne and early Georgian times was in this wood. It suffers, perhaps, from the absence of the beautiful grain which the oak possesses, but when stained and waxed the rich tone which it acquires with age gives a very restful effect in a room panelled with it. To the early users of pine for wall panelling it was evidently not decorative enough, for we find that it was more frequently painted over than stained.



PLAN OF ROOM.



GEORGIAN ROOM IN PINE,
from an old house at Leatherhead, Surrey.



Chimney piece from the Georgian Pine Room.

(See page 26).

This old room from Leatherhead was treated in the same way. The paint has now been carefully removed and the woodwork stained to a rich nut brown colour.

The increasing value of wood also is probably the reason why panelling at this time was seldom carried right up to the ceiling.

DETAILS.

The room consists of :—

1. The whole of the ovolو moulded and fielded surbase and upper panelling, with carved skirting and surbase rail.
2. The finely carved wood mantel (but no marble work or interior).
3. Two carved and panelled ovolو moulded doors with finely carved architraves.
4. The carved wood cornice to the whole of the room.
5. Two panelled window aprons (but no sash frames or linings).

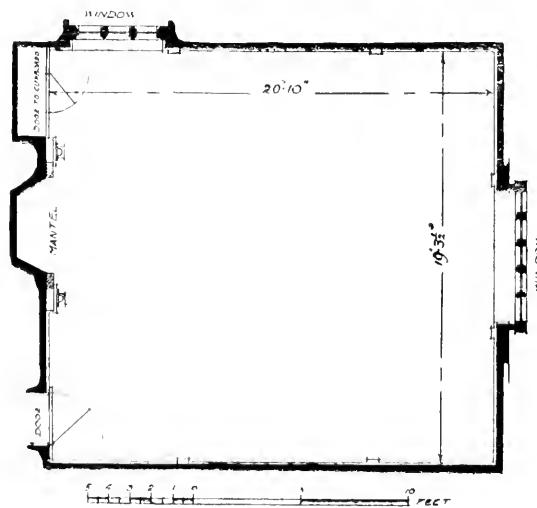
The approximate sizes of the room are: Length, 19ft. ; width, 17ft. 8ins. ; height to top of cornice, 8ft. 6ins.

JACOBEAN OAK ROOM

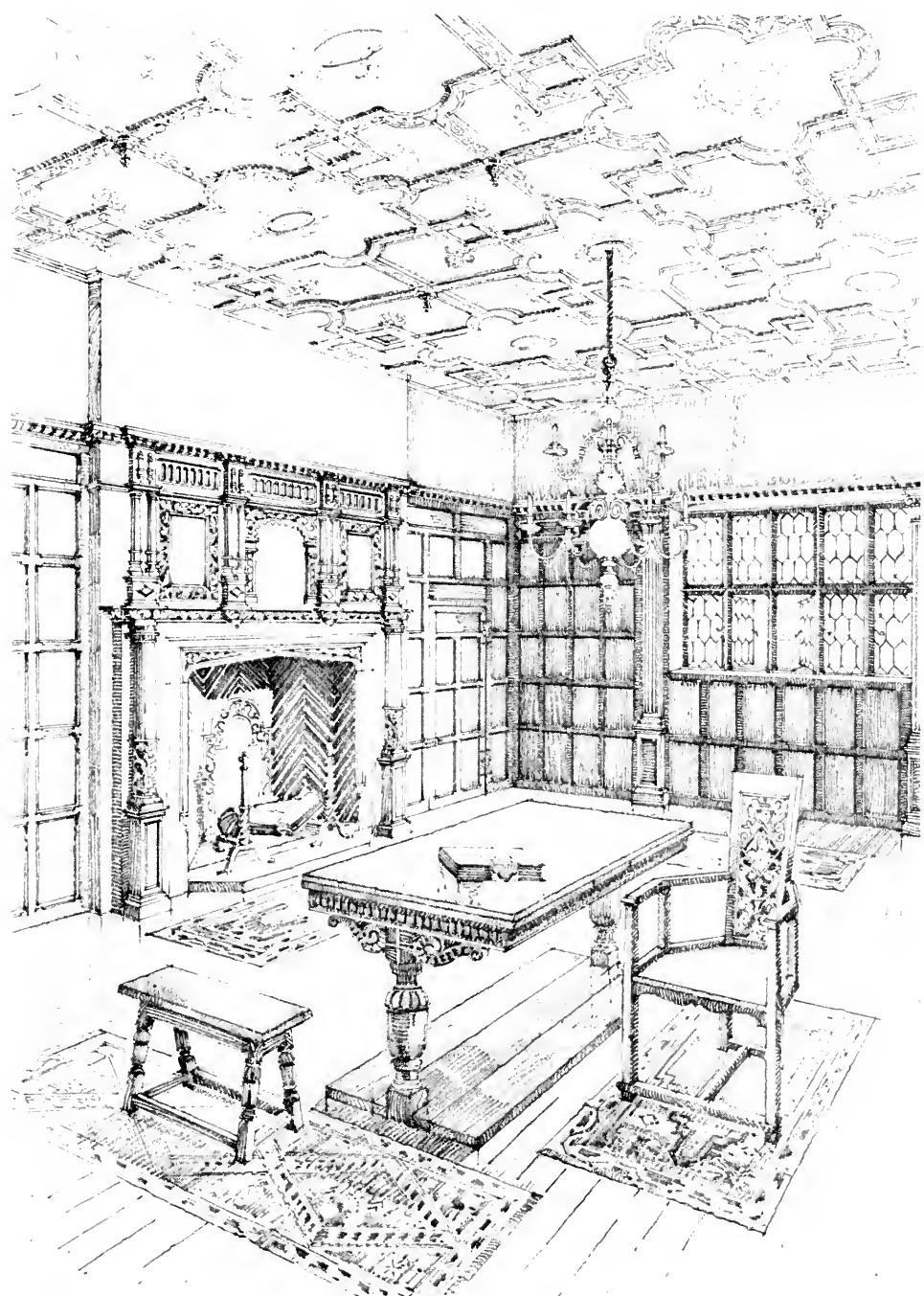
from Swann Hall, Suffolk.

THIS typically Jacobean room was recently removed from "Swann Hall," Hawkdon, Suffolk. An illustration in a book on "East Anglia," by Basil Oliver, A.R.I.B.A., shows the fine half-timbered gabled end of Swann Hall, with the original carved oak mullioned window which gave light to this particular room.

When removed, a few portions of the room were missing, but they have been restored, and otherwise the room is in its original condition. The old iron hinges, etc., on the doors are the original ones and are exceptionally good specimens of 16th century smithy work.



PLAN OF ROOM.



A JACOBEAN OAK ROOM
Swann Hall, Suffolk.

The chimney piece is the principal feature of the room, and though not heavily decorated, it is very happily conceived in its relation to the simple character of the rest of the room.

DETAILS.

The room consists of :—

1. The whole of the panelling, including the door and small door to cupboard.
2. The finely carved oak mantel fitted with an old carved set of stone linings (these are not original, as the old ones could not be removed).
3. Six fluted and reeded carved pilasters on pedestals.
4. Two panelled window aprons (but not actual windows).

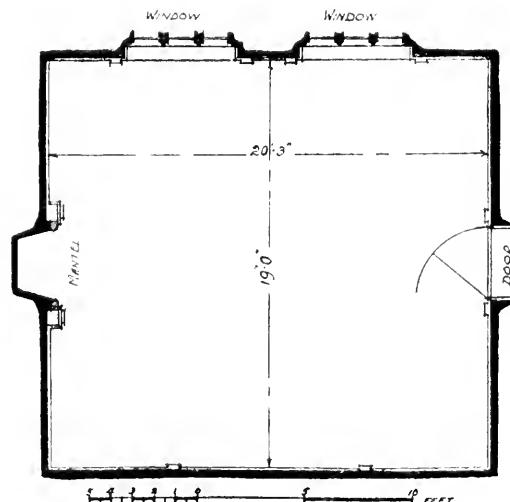
The approximate sizes of this room are :—Length, 21ft. ; width, 19ft. 6ins. ; height to top of oak cornice, 8ft. 3ins.

A JACOBEAN OAK ROOM, from Urishay Castle.

THE room has been reconstructed mainly from old panelling removed from Urishay Castle, in Herefordshire.

It is of early Jacobean design, and though comparatively simple in detail, it has all the old-world charm of a small manor home of the 17th century.

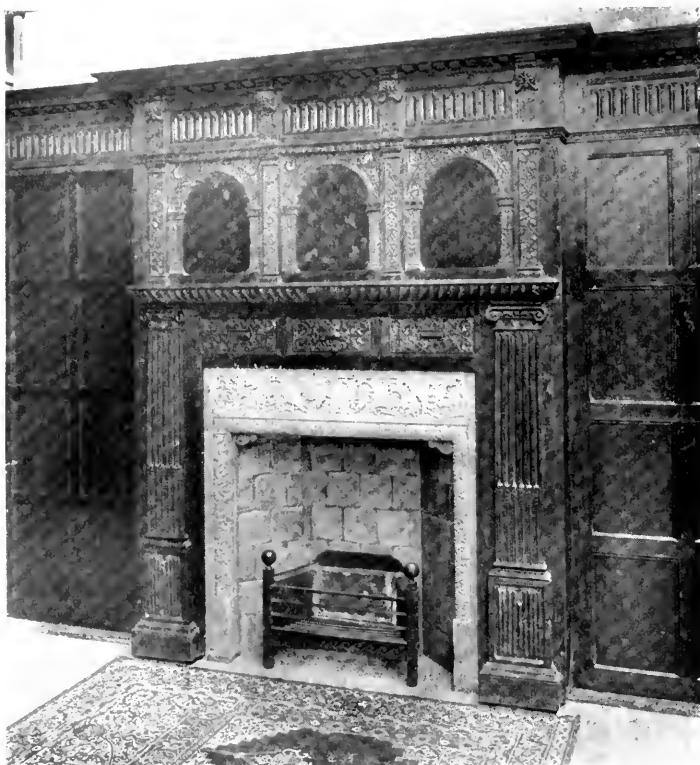
The simple character of the panelling is relieved by the handsomely carved pilasters and the very effective frieze. The ornate chimney piece contains a good deal of fine workmanship, and embraces many characteristic ideas of the Jacobean period.



PLAN OF ROOM.



AN EARLY JACOBEAN OAK ROOM,
from Urishay Castle.



Chimney piece in the Jacobean Oak Room from Urishay Castle.
(See page 30).

DETAILS.

The room comprises the following :—

1. The whole of the wall panellings, with two window aprons (but no linings or windows).
2. The carved overmantel with panels inlaid with various woods and supported on two carved and fluted pilasters with "linenfold" pedestals.
3. A carved stone opening to fireplace. As the old stone could not be removed, a fine reproduction has been added.
4. The entablature over panelling around room with carved frieze moulding, carved and fluted panelled frieze, and modillion cornice.
5. Eight carved fluted and reeded Ionic pilasters on "linenfold" panelled pedestals, and carved Acanthus brackets over same supporting the cornice.
6. The 8 panelled half door, with ornamental wrought iron latch and hinges.

The size of this room is approximately :—Length, 20ft. 7ins. ; width, 19ft. 4ins. ; height to top of oak cornice, 8ft. 2ins.

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